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ABSTRACT

Writing apprehension needs to be understood and solutions found for it so that students' fears can be lessened and their success with writing increased. Carl Roger's client-centered, nondirective psychotherapy applies well to teaching composition. Composition teachers need to be real, empathic, and accepting, and should thus shed their authoritarian facades--specifically the facade of confidence, which means revealing their vulnerability--and they should value their students' feelings, opinions, and individuality. Empathy is more than understanding: it is knowing; teachers' fears are often similar to their students', but they must recognize the similarity in order to better empathize. Using Daly's Writing Apprehension Test, University of Missouri-Kansas City (UMKC) freshman composition students were studied to determine the degree of attitude improvement during one semester. Results indicated that taking UMKC freshman composition does not necessarily reduce writing apprehension, and that writing apprehension tests need to be given at the beginning of a course to identify fearful students so they can be helped. Extensive tables of data are provided. (SRT)

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STUDENT WRITING APPREHENSION:

A PSYCHOTHERAPEUTIC APPROACH

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A PAPER PRESENTED IN PART AT

THE BASIC WRITING CONFERENCE

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STUDENT WRITING APPREHENSION:

A PSYCHOTHERAPEUTIC APPROACH

High writing apprehensives expect to fail a composition class. They write less, procrastinate more, fear the grade, and may not attend class regularly.(Daly "Instrument" 244) Writing apprehensives sabotage their own attempts to succeed at writing. Most pedagogys call for workshop-type classes, the teaching of the writing process and a non-authoritarian teacher. My attempt to understand the problem and its solutions included the measurement of change in writing apprehension among freshman composition students during a single semester, and secondly, a study of psychological theory and psychotheraputic methods for handling writing apprehension.

In looking for solutions in psychotherapy for writing apprehension I chose to consider only those that could easily translate to the classroom; and since Carl Rogers had already made this application, I focused on applying his theory. Limitations of the second part of this study were to the beginning freshman composition students (110) at the University of Missouri-Kansas City during the Winter of 1985. I used John Daly's Writing Apprehension Test (WAT) at the beginning and at the end of the semester in hopes of identifying high apprehensives and charting any change in their fear.

I expected this study to render some useful tools for handling writing apprehension in the classroom.

ANXIETY AND PSYCHOANALYTIC THEORY

Anxiety protects humanity. Though the fear of a fierce animal or a threatening neighbor stimulated early man to take action--fight or flight--today we also react to threats to our internal world: threats to our self-esteem, our sense of values, our worth, our sanity, our stability. Apprehension motivates us to fend off what we fear. Afraid of a raging fire, primitive man races ahead of it or hides in a cave. Afraid of looking foolish in front of his associates, the businessman works long hours to gain recognition. Afraid of not knowing with what to fill his pages, the student writes and re-writes to produce a good paper. Each, motivated by fear succeeds.

Too much apprehension inhibits action and blunts the motivating quality of it. The primitive man, overwhelmed by his fear, cowers in his spot and is overcome by the fire. The woman, frightened by her authoritarian husband, is inhibited by his abuse and cannot leave him. The procrastinating student writer, unable to think of anything to write, fearful of yet another red-inked failure, hands in a late paper. Each, inhibited by fear, fails.

The difference between normal anxiety (protective/motivating) and neurotic anxiety (inhibiting) is that the former stems from a sense of what is a real threat, and the latter is a culmination of repeated failure to cope with anxious situations.(May 341) Changing a neurotic anxiety to a normal one requires courage, says Rollo May, the ability to move ahead even though you are afraid:

> A person is subjectively prepared to confront unavoidable anxiety constructively when he is convinced...that the values to be gained in moving ahead are greater than those to be gained by escape.(May 343)

Thus, the apprehensive student escapes facing evaluation until the last moment when he writes and submits his paper, or until he recognizes he cannot move ahead; he cannot face failure by evaluation, and he will fail, instead, by dropping the class. To help the inhibited high apprehensive, we might consult the authorities in abnormal behavior, the psychoanalysts or the psychologists.

A number of theories help explain the complexity and variety of perspectives about anxiety. For example, Freud's theories on anxiety, which evolved over his professional life, contend that all fears stem from the fear of maternal separation or the fear of castration during the Oedipal stage of development.(May 115-129) Too, Otto Rank saw life as a series of separations--birth, weaning, walking , school, marriage, etc.--in which man experiences the separation of each bond.(May 129) On the other hand, Alfred Adler's equation of anxiety and inferiority feelings complement the Neo-Freudian, Harry Stack Sullivan, whose theories rely on the social interaction of man.(May 132) Sullivan claims anxiety is an apprehension of disapproval.(May 145)

In the general application of these theories, writing appre-

hension is the normal product and motivator of writing. Freudian fears of maternal separation and of castration might be reflected in a student writer's inability to take risks, in his performance, or in his self-esteem. The self-esteem of the writer will more than likely affect his success, since repeated failures at writing will only reinforce excessive writing apprehension. Fear of evaluation is the bellows for a writer's fear. Though we could examine these assumptions further by applying theory to specific instances, we we can learn more from the studies of others who have studied and documented the high apprehensive writer.

STUDIES ON WRITING APPREHENSION

John Daly and his various co-workers have coined the term "writing apprehension," an anxiety about writing that manifests itself in the attitude that writing is more punishing than rewarding.(Daly and Miller 1975) Lynn Bloom[1] identifies writing apprehension as analogous to Math Apprehension, as a behavior that keeps a person from writing effectively, and by M. R. Thompson as a fear of the writing process that prohibits the rewards one might achieve by writing. The apprehensive writer fears evaluation and expects to fail at writing. He fails to turn in his writing, or turns it in late. He may not attend class and does not enroll in writing classes voluntarily. He does not select a profession that demands writing. The apprehensive writer will not be on the student newspaper, or the secretary of his club.(Daly, "Instrument" 244) What then does the composition teacher do for the writing apprehensive?

At first, it was believed that by writing more the student would become de-sensitized to his fear, so he was required to keep a journal and take more classes. But this only reinforced the punishing nature of writing.(Daly and Miller, 1975) Powers, Cook and Meyer concur with Daly. Compulsory writing, they discovered, increases negative attitudes toward writing. Likewise, traditional instruction also increases writing apprehension. Studies suggest we should give more attention to the teacher's method of instruction and not to the amount of the writing

required. The workshop approach, according to Roy F. Fox, more effectively reduces writing apprehension than traditional methods. The student-centered classroom allows the student to build confidence though peer evalution. Sylvia A. Holladay in her 1981 review of literature provides a compilation of tips and strategies for coping with the high apprehensive.(Appendices 1 and 2)

Particular causes of writing apprehension, according to Daly and Hailey, include poor employment of skills, poor role models and fear of evaluation.(Daly and Haily, "Situational Parameters") Additionally, Mike Rose's study indicates that excessive rules or rigid demands during writing increase writing apprehension. Two more causes, outlined in Lynn Bloom's 1980 study, include both the lack of knowledge of the complexity of the writing process and the authoritarian, teacher-centered, product-based classroom. Another cause of writing apprehension, claims James Bartell, lies in the dual roles of the student as child/writer and the teacher as adult/reader. The good writer is confident and authoritarian about his writing. The composition classroom, however, does not allow him to grow out of his inferior position.

THE AUTHORITARIAN TEACHER LOSES HER FACADE

In a recent Coca-Cola commerical worry-free models swim, ski, fly, sing, kiss, smile and drink Coke to the backround music of "Coke is it!" Such is advertising. Sell the product at any cost through the fearless, confident, assured beauty of the commercial model who gives the product the illusion that with it, life is worry-free.(May 331) In some English classes the composition teacher sells writing as a "product" by using the red-pen of perfectionism, and giving the illusion that as teacher he writes well effortlessly. Such can be the teacher of composition.

Today, the composition teacher is recognizing that he is selling a "process," that the authoritarian teacher aggravates the high apprehensive writer, and that evaluation of the student's work is the student's primary fear. Today, the composition teacher is beginning to recognize himself aside from his facade. He is real. She is empathetic. He is prizing. She is accepting. These

attitudinal qualities describe the non-directive psychotherapist defined by Carl Rogers, noted psychologist, developer of client-centered, non-directive therapy.[2] Rogers has applied his theories of psychotherapy and the role of the therapist to education in an attempt to build a more humanistic approach to teaching. Teaching, he claims, "...rests upon certain attitudinal qualities that exist in the personal relationship between the facilitator [the teacher] and the learner. We came upon such findings first in the field of psychotherapy, but now there is evidence that shows these findings apply in the classroom as well."(Freedom 121) This attitudinal set--realness, acceptedness, and empathy--which is true to the psychotherapist, is not often found in the teacher.

But, if the composition teacher were real, accepting and empathetic in his interpersonal relationship with his students, his ability to help apprehensive students would be enhanced. It might be useful, then, to examine these Rogerian attitudes as they apply to the composition teacher and, particularly, to the apprehensive composition student.

REALNESS

The tendency of the English teacher to wear a facade of confidence leaves many anxious students believing that a special few have "it". To be real for our students is to allow them to see us react to them and their work honestly.(Freedom 122) To be real for our students is to let them see our own vulnerability. I would suspect that few students believe composition teachers have trouble writing. Teachers may share their writing experiences, but do they share their own anxieties about writing?

In a survey of University of Missouri-Kansas City composition teachers, the instructors, asked to describe their own writing apprehensions, revealed fears not unlike those of their students. Two teachers expressed fear of being real and a fear of exposure, "writing reveals feelings I'd rather keep to myself," or "my writing is too flat...too emotionally contrived." One teacher describes her fear as that "of adverse judgement by 'powers that be'--the root of most anxiety, I believe." Another confirms this fear of direct criticism , "I fear [a particular colleague] will

read one of my jewels and unleash his ironic wit and verbally destroy me." A number of apprehensions focused on perfectionism: "I don't like to read my writing aloud to a group before I am satisfied it has some worth," or more to the point, "I tend to want the first draft to be perfect, so I revise too much as I write." One teacher's fear sabotages her writing, "[I am] not able to maintain interest and motivation long enough to complete a writing task as well as I can." Perhaps the most telling admission was "I am afraid of never being published," a fear of not being recognized.

All the UMKC teachers that responded to the survey were free to expose their anxieties under the veil of anonymity. I can make no judgement as to whether they would be so honest otherwise, but their responses were the most revealing and moving part of my study. If my collegues can be bothered with fearful difficulty in their writing, then my own difficulties seem less burdensome. These newly-discovered, real feelings might help the apprehensive writing student.

ACCEPTANCE

The quality of acceptance a teacher reveals is in her prizing of a student's feelings, opinions and individuality. The degree to which a teacher accepts a student, especially the high apprehensive writer, is illustrated in these dialogues between a fearful student and three different teachers reflecting different degrees of acceptance:

1. S. How long does the paper have to be?
   T. Five type-written pages.
   S. Single or double-spaced?
   T. Double.

2. S. How long does the paper have to be?
   T. Until it's finished.

3. S. How long does the paper have to be?
   T. Let's see, what is your topic? Have you focused on something yet?

The student's question in each case, as an expression of anxiety, shows his concern over his performance. The teacher's response in the first example is directive and authoritative; the teacher sets goals and the student meets them. In dialogue 2 the teacher puts off the anxious student so he need not explain, "It depends..." The teacher's "Until it's finished." may be an attempt to have the student answer the question himself, but it also is an expression of the teacher's impatience, his disrespect, or his inability to tolerate the student. In any case, the student undoubtedly thinks little of the answer or his teacher. His apprehension escalates as the teacher does not accept him, and his motivation to write diminishes. In dialogue 3 the patient teacher accepts the concern of the student and aids the student to answer the question himself. This teacher's attitude of acceptance supports and motivates.

EMPATHY

Understanding that comes from feeling what another person is experiencing is empathy. Empathy is more than "I understand"; it is more "I know". While the University of Missouri-Kansas City teachers who responded to the survey on writing apprehension would not be classed as high writing apprehensives, they have recognized they have writing fears. Since these fears may not always be inhibiting as they are for some students, it is sometimes difficult to empathize. But it should be easy for teachers to recognize the following student echoes of their own fears:

"I don't like to read my writing aloud to a group before I am satisfied it has some worth."

--I don't want to read. It's not very good.

--I didn't bring my paper today.

"[My] writing reveals feelings I'd rather keep to myself."

--No. I won't read. It's too personal.

"I fear [a particular colleague] will read one of my jewels and unleash his ironic wit and verbally destroy me."

--I don't like to work in groups.

"[I am] not able to maintain interest and motivation long enough to complete a writing task as well as I can."

--Is this what you want?

--My paper is late. I changed my topic yesterday, because I didn't think I was doing the assignment right.

"I tend to want the first draft to be perfect, so I revise too much as I write."

--I would have had it here yesterday, but it takes me a long time to write.

"I am afraid of never being published."

--I'll never make an A.

--She'll never pick my paper to read to the class.

These examples show that teacher and student writing fears are the same. By seeing teachers' fears aligned with student fears, we can better empathize.

THE COMPOSITION TEACHER AS FACILITATOR

Aside from seeing the teacher as an attitudinal touchstone, Rogers envisions the teacher as a facilitator whose purpose is to initiate the student's learning.(Rogers 119) In the following example, we can see the teacher's attempt to facilitate a solution to the student's problem by asking him questions that lead to his own solution:

S. How many outside sources should we find?

T. Let's see, your topic is killer bees. What have you found on your subject so far?

S. I've read three articles from Science and another from Agricultural Digest.

T. Do you have any unanswered questions about them?

S. Well, yes. I saw on T.V. that the government believes killer bees won't be a problem in the U.S., but I can't find anything about that in Reference Room.

T. Have you asked the librarian about other sources?

S. Yes, she said something about Government Documents on the first floor. But when I went down there, I couldn't find anything.

T. It's confusing I know. The first time I tried to find notes on an educational conference, I did not know where to look. I was ready to leave when Ms. Mickleson, the Government Documents librarian, offered to show me how the government indexes worked. Is her desk still down there? Did you notice?

At this point the student should know what the next step is, without having received any directives. He also senses that the teacher empathizes with his own frustration in finding material in Government Documents. The teacher meanwhile finds the apprehension behind the initial question, "How many outside sources should we find?" and facilitates the student's ability to find his own solution.

The need to understand the student's exasperation at writing failures is to understand the dejected student who remarks with her first returned paper in hand, "I worked so hard and still only got a D." Not to identify the high apprehensive as soon as possible is disastrous for the student and the teacher. Using a test--such as Daly's Writing Apprehension Test--to identify the high apprehensive early can help the teacher help her. The following study of UMKC freshman composition students employs Daly's survey. Though the intent of the survey was not to examine individual students or individual teachers, the study was intended to show the degree of attitude improvement during one semester of freshman composition.

UNIVERSITY OF MISSOURI-KANSAS CITY

A FRESHMAN COMPOSITION (110) WRITING APPREHENSION SURVEY

January-May 1985

PURPOSE

I wanted to determine the degree of writing apprehension beginning University of Missouri-Kansas City freshman writing students experienced and to what degree the composition program alleviated their fears.

METHOD

Using John Daly's Writing Apprehension Test (WAT) during the first week of the semester, I measured the writing apprehension of the 1985 Winter Semester 110 classes, a total of 166 students. (Daly and Miller 246) I then repeated the testing the last week of the semester. Both mean scores and individual scores were to reveal changes in levels of apprehension.

Among the problems I encountered in this study were that students did not fill out all the information that I could have used to correlate scores and two sections of 110 did not return their May scores, thus reducing the number of correlations possible.

RESULTS

WAT's twenty-six questions attempt to test apprehension over the writing process as well as evaluation. A score may be as high as 130 or as low as 26. Daly's mean score was 79.28 with a standard deviation of 18.86.(Daly and Miller 246) For the January UMKC testing,the mean score was 85.82 with standard deviation of 26.13 In May the mean score was 86.34, an increase of 0.52, and a standard deviation of 27.01.

The results indicate that students enter and leave the UMKC composition program with essentially the same degree of apprehension, which is six or seven points above Daly's mean. Mean scores among men decreased from 85.25 in January to 84.21 in May,

a difference of 1.04. Women fared a little better with a higher score in January, 86.68 mean, and an increase in May, 89.11, a 2.43 improvement.

Table 1 lists all raw scores for students listing I.D. numbers on January and May surveys. The list includes the academic major, sex, and age of the student, if known. Some high scores dropped to lower May scores indicating an increase in apprehension:

Jan.	May
120	103
102	92
103	89
108	99

This might indicate some overconfidence in January and some course exhaustion in May. Most low scores (50's and 60's) showed marked increase, but several showed an even further increase in apprehension: 56 to 40, 51 to 37.

Since Daly has shown that high apprehensives choose academic majors that they believe will not require writing, I compiled Table 2 which provides a breakdown of data by academic major. Column 1 lists those majors a student may believe to be relatively writing free. Column 2 represents the arts. The majors in column 3 require writing. The number of students represented in each major should be higher for a reliable indication. But, surely the high Engineering scores (104.5 to 92.75) are a surprise, while the mediocre Business (74.00 to 75.09) and Pharmacy (76.00 to 71.25) scores are not.

Table 3 lists the scores of high apprehensive writers only. A high apprehensive is defined in this study as any student scoring 65 or lower on the WAT. A score of 65 is fourteen points lower than Daly's mean score and 20 points lower than the January UMKC mean score. The greatest frequency of high apprehensives is among Busness majors and males between the age of 19 and 22. Of the eleven students listed, six substantially decreased their apprehension, two made no progress, and three regressed.

What is most interesting is the change or lack of change of response to each in question in the survey from January to May. Figure 1 charts the percent of responses for each of the five responses for each question. By observing the shift in responses for each question, a shift in specific attitude can be observed. Of particular interest is Question 17, "Writing is a lot of fun." In January 38% of the students responded that they were uncertain that writing is fun. By May that uncertainty had decreased to 24%. Unfortunately, the student attitude shifted from uncertainty to disagreement with "Writing is a lot of fun." The same shift from an uncertain to a more positive attitude is indicated in Question 14: "People seem to enjoy what I write." More 110 students ultimately believed others like what they write while they were not sure previously. Question 21, "I have a terrible time organizing my ideas in a composition course.", showed a marked increase in confidence in organizing papers. Each chart reveals something, even if that something is no change.

DISCUSSION

Missing class and individual student data make drawing a large number of conclusions impossible. However, two facts surface. First, taking UMKC Freshman (110) Composition does not necessarily reduce writing apprehension. Most students' scores remained essentially the same. Second, we must identify the high writing apprehensive early in the semester. Since many fearful students drop the class, those that do finish are exceptional. Of these exceptional students 45% failed to improve.

Using the WAT (or any similiar instrument) at the beginning of the semester will help identify fearful students quickly. By focusing on the anxious student early in the semester, we might be able to help those students who need it most.

TABLE 1

A FRESHMAN COMPOSITION (110) WRITING APPREHENSION SURVEY

RAW SCORES OF JOHN DALY'S WRITING APPREHENSION TEST (WAT)

JANUARY-MAY, 1985

January's mean score is 85.82 with a standard deviation of 26.13.
May's mean score is 86.34 with a standard deviation of 27.01.
A May score corresponds to the same student score listed in January.
Additional information--major, sex and age--is provided for selected scores.

JANUARY	MAY	MAJOR	SEX	AGE
64	82		M	20
80	90	Communication Studies	M	19
76	84	Business	F	20
102	113	Computer Science	F	19
75	80	Pharmacy	F	19
76	108	Communication Studies	F	19
79	66	Education	M	28
112	90	Medicine		19
93	98	Medicine		19
85	76			
61	73	Pharmacy	M	19
103	89	Music	F	20
88	85	Medicine		19
99	91	Education		21
100	108			18
93	85	Business	M	19
107	106	Computer Science	M	27
110	103	English	M	21
80	93	Education		26
89	90	Medicine		19
122	130	Communication Studies	M	38
87	68	Pharmacy	M	22
108	99	Communication Studies		22
78	78	Business	M	66

TABLE 1

JANUARY	MAY	MAJOR	SEX	AGE
86	97	Music	F	20
88	97	Music	F	20
95	100	Business	M	19
93	90	Social Sciences		19
95	88	Business	M	20
59	34	Music	M	29
89	71	Medicine	F	19
82	91	Medicine	M	19
70	78	Computer Science		18
86	87	Dentistry		19
82	90	Physical Sciences		20
120	103	Engineering	M	22
77	76	Dentistry		19
72	74	Business		
58	77	Computer Science		20
87	80	Dentistry		19
96	104	Communication Studies		20
84	79	Computer Science		27
110	114	Communication Studies		20
51	37	Social Sciences		20
104	94	Dentistry		20
102	103	Theatre	F	24
98	88			
117	92	Engineering	M	19
79	97	Engineering	F	21
68	71	History	M	19
47	63	Education		19
57	78	Medicine	M	22
56	40	Business	F	22
89	84	Dentistry	M	19
102	92	Computer Science	M	21
98	99	Social Sciences	M	20
81	87	Social Sciences		20

TABLE 1

JANUARY	MAY	MAJOR	SEX	AGE
61	77	Business	M	19
56	53	Business	M	19
88	69	Theatre	F	19
81	64	Pharmacy		21
96	89	Computer Science	F	18
99	84	Social Sciences	F	22
94	74	Education	F	20
89	103	Art	F	35
102	79	Engineering	M	30
68	84	Business	M	23
65	63	Business	M	27
87	99	Music	F	19
100	103	Physical Sciences	M	23
128	124	Theatre		20
84	99	Communication Studies	F	
78	97	Education	F	32
75	86	Physical Sciences	M	24

TABLE 2

A FRESHMAN COMPOSITION (110) WRITING APPREHENSION SURVEY

MEAN SCORES OF DALY'S WAT GROUPED BY ACADEMIC MAJORS

Business (11)*
Jan. 74.00
May 75.09

Art (1)
Jan. 89
May 103

Communication Studies(7)
Jan. 96.57
May 106.29

Computer Science (7)
Jan. 88.43
May 90.57

Music (5)
Jan. 84.60
May 83.20

English(1)
Jan. 110
May 103

Medicine (7)
Jan. 87.14
May 86.14

Theatre (3)
Jan. 106.00
May 98.67

History (1)
Jan. 68
May 71

Engineering (4)
Jan. 104.50
May 92.75

Education (6)
Jan. 79.50
May 80.67

Dentistry (5)
Jan. 88.00
May 84.20

Social Sciences (5)
Jan. 84.40
May 79.40

Physical Science (3)
Jan. 85.67
May 93.00

Pharmacy (4)
Jan. 76.00
May 71.25

* number of raw scores represented in each academic major

TABLE 3

A FRESHMAN COMPOSITION (110) WRITING APPREHENSION SURVEY

RAW SCORES OF WAT

HIGH APPREHENSIVE WRITERS ONLY *

JANUARY	MAY	MAJOR	SEX	AGE
64	82		M	20
61	73	Pharmacy	M	19
59	34	Music	M	29
58	77	Computer Science		20
51	37	Social Sciences		20
47	63	Education	M	22
57	78	Medicine	M	22
56	40	Business	F	22
61	77	Business	M	19
56	53	Business	M	19
65	63	Business	M	27

*a high apprehensive is defined here as any score 65 or lower on the WAT in January, 1985.

FIGURE 1-1

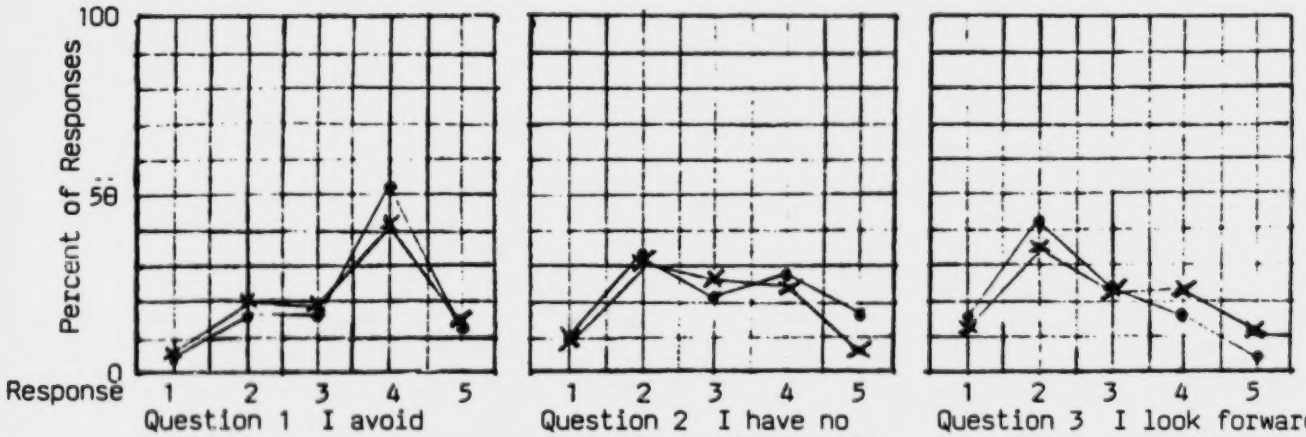
AN ENGLISH 110 COMPOSITION SURVEY:

MEASURED CHANGES

IN FRESHMAN WRITING APPREHENSION

USING JOHN DALY'S WRITING APPREHENSION SCALE

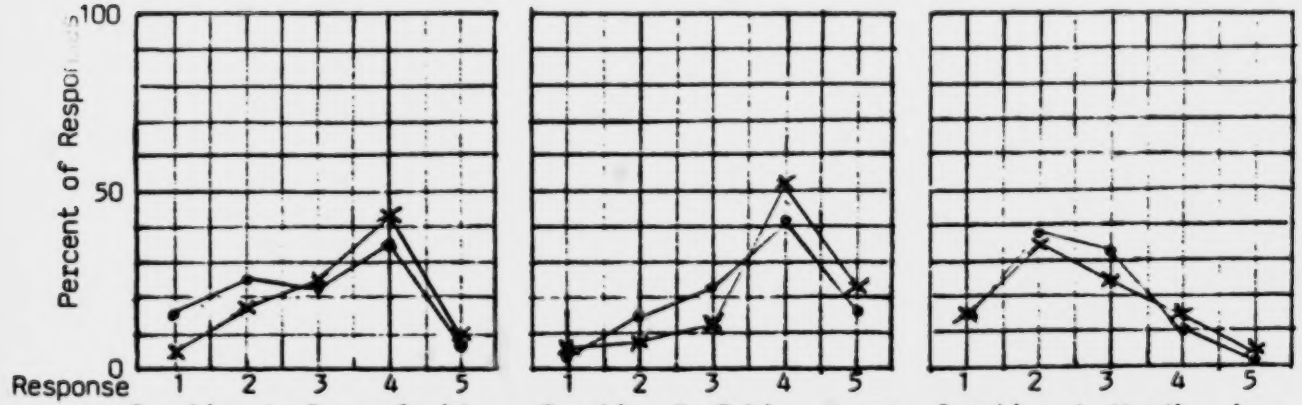
JANUARY-MAY, 1985



Question 1 I avoid writing.

Question 2 I have no fear of my writing being evaluated.

Question 3 I look forward to writing down my ideas.



Question 4 I am afraid of writing essays when I know they will be evaluated.

Question 5 Taking a composition course is a very frightening experience.

Question 6 Handing in a composition makes me feel good.

The student indicated the degree to which each statement applied to him by circling whether he (1) strongly agreed, (2) agreed, (3) was uncertain, (4) disagreed, (5) strongly disagreed with the statement.

FIGURE 1-2

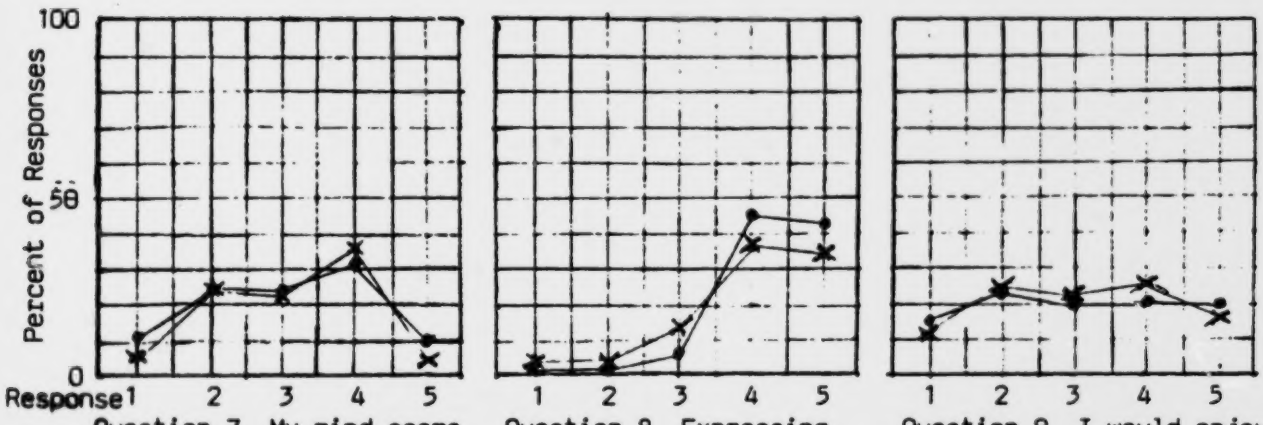
AN ENGLISH 110 COMPOSITION SURVEY:

MEASURED CHANGES

IN FRESHMAN WRITING APPREHENSION

USING JOHN DALY'S WRITING APPREHENSION SCALE

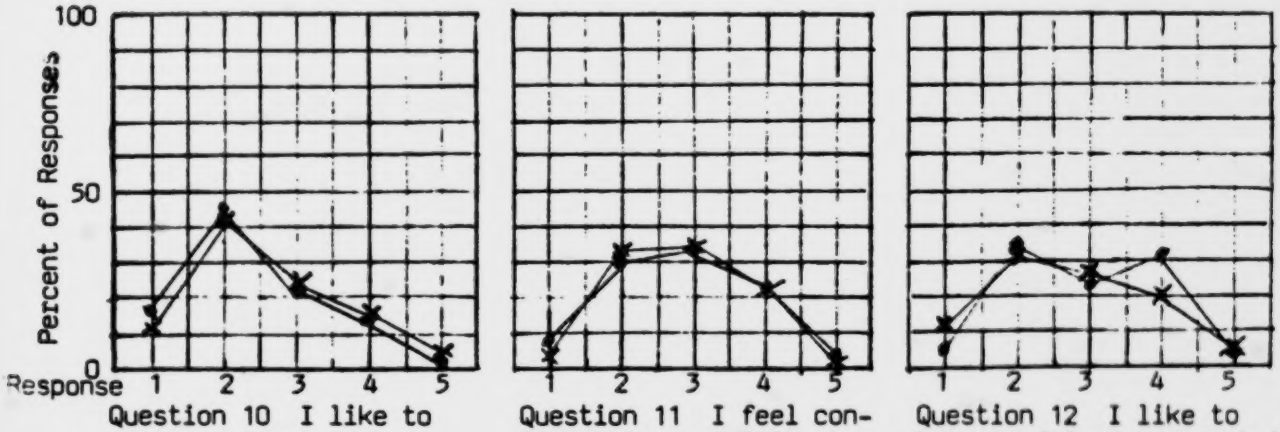
JANUARY-MAY, 1985



Question 7 My mind seems to go blank when I start to work on a composition.

Question 8 Expressing ideas through writing seems to be a waste of time.

Question 9 I would enjoy submitting my writing to magazines for evaluation and publication.



Question 10 I like to write my ideas down.

Question 11 I feel confident in my ability to clearly express my ideas in writing.

Question 12 I like to have my friends read what I have written.

The student indicated the degree to which each statement applied to him by circling whether he (1) strongly agreed, (2) agreed, (3) was uncertain, (4) disagreed, (5) strongly disagreed with the statement.

FIGURE 1-3

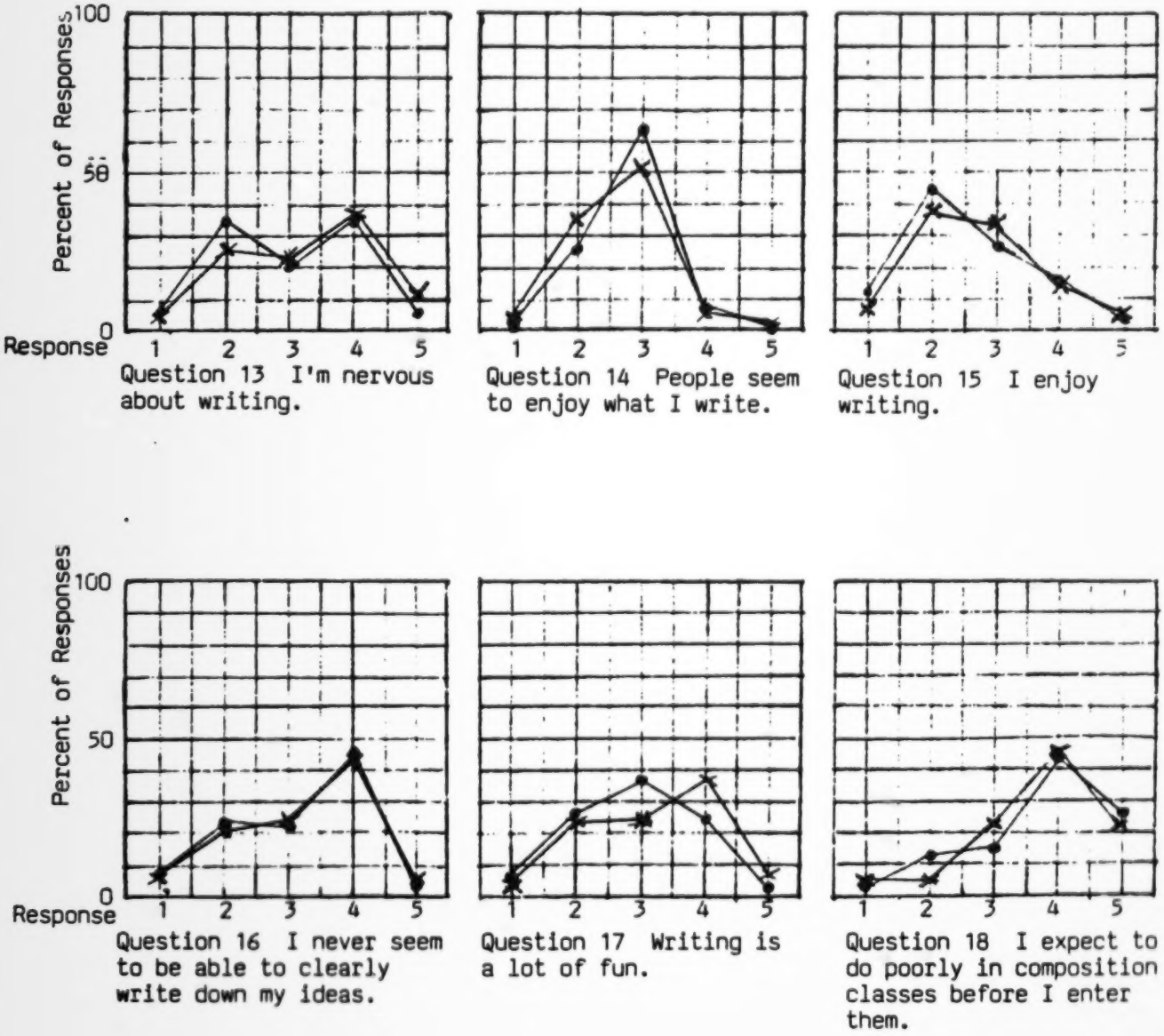
AN ENGLISH 110 COMPOSITION SURVEY:

MEASURED CHANGES

IN FRESHMAN WRITING APPREHENSION

USING JOHN DALY'S WRITING APPREHENSION SCALE

JANUARY-MAY, 1985


Percent of Responses
100
50
0
Response
1 2 3 4 5
Question 13 I'm nervous about writing.
Question 14 People seem to enjoy what I write.
Question 15 I enjoy writing.
Question 16 I never seem to be able to clearly write down my ideas.
Question 17 Writing is a lot of fun.
Question 18 I expect to do poorly in composition classes before I enter them.

The student indicated the degree to which each statement applied to him by circling whether he (1) strongly agreed, (2) agreed, (3) was uncertain, (4) disagreed, (5) strongly disagreed with the statement.

FIGURE 1-4

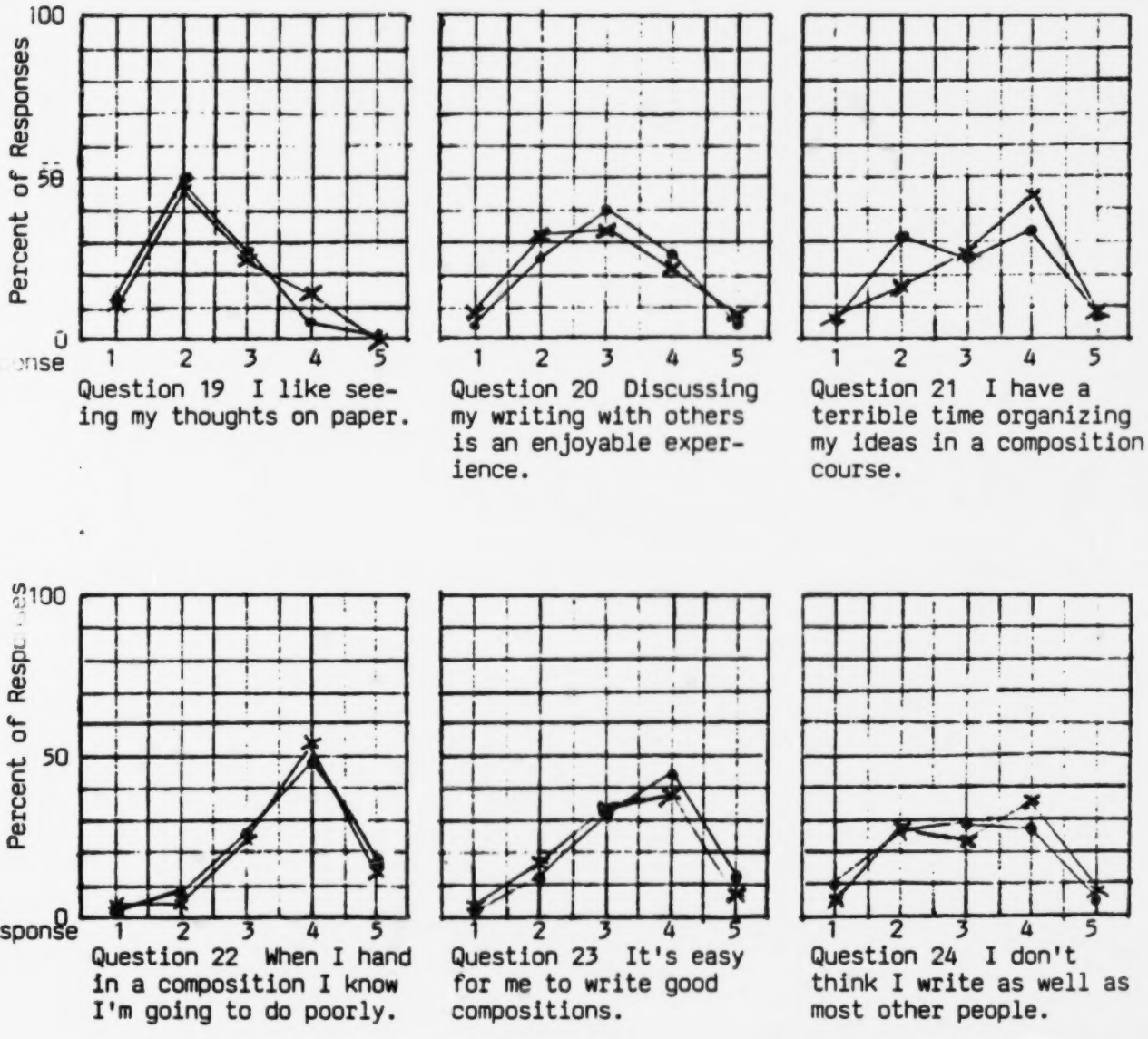
AN ENGLISH 110 COMPOSITION SURVEY:

MEASURED CHANGES

IN FRESHMAN WRITING APPREHENSION

USING JOHN DALY'S WRITING APPREHENSION SCALE

JANUARY-MAY, 1985


Percent of Responses
100
50
0
1 2 3 4 5
Question 19 I like seeing my thoughts on paper.
Question 20 Discussing my writing with others is an enjoyable experience.
Question 21 I have a terrible time organizing my ideas in a composition course.
Response
Question 22 When I hand in a composition I know I'm going to do poorly.
Question 23 It's easy for me to write good compositions.
Question 24 I don't think I write as well as most other people.

The student indicated the degree to which each statement applied to him by circling whether he (1) strongly agreed, (2) agreed, (3) was uncertain, (4) disagreed, (5) strongly disagreed with the statement.

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FIGURE 1-5

AN ENGLISH 110 COMPOSITION SURVEY:

MEASURED CHANGES

IN FRESHMAN WRITING APPREHENSION

USING JOHN DALY'S WRITING APPREHENSION SCALE

JANUARY-MAY, 1985

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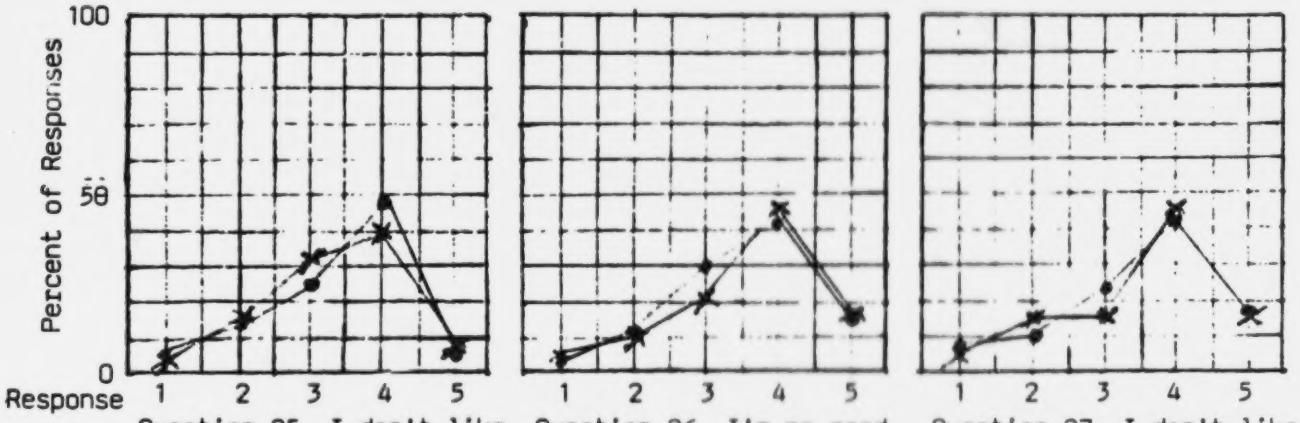
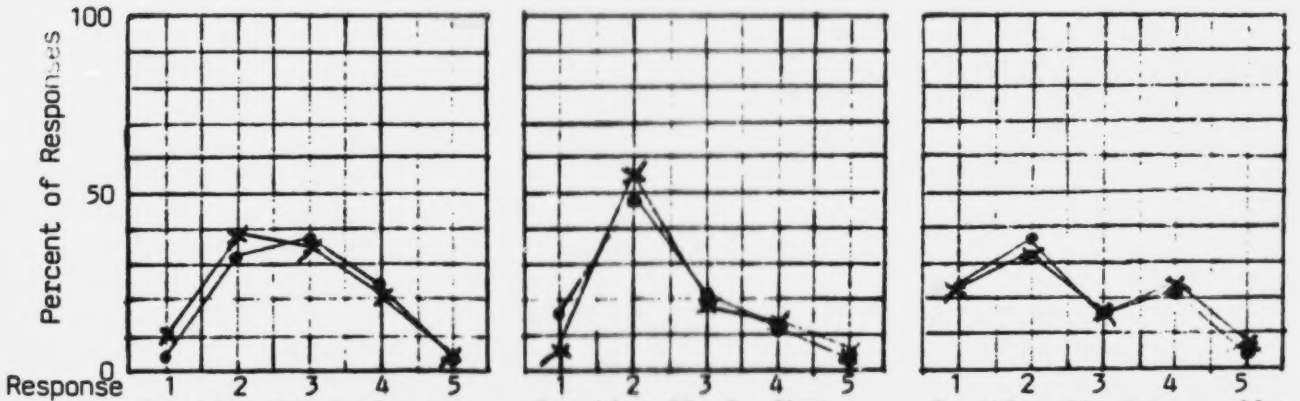


Question 25 I don't like my compositions to be evaluated.

Question 26 I'm no good at writing.

Question 27 I don't like to work in groups.



Question 28 I always ask questions when a composition is assigned.

Question 29 I often worry if I am writing a composition correctly.

Question 30 I generally phone friends and relatives instead of writing them.

The student indicated the degree to which each statement applied to him by circling whether he (1) strongly agreed, (2) agreed, (3) was uncertain, (4) disagreed, (5) strongly disagreed with the statement.

FIGURE 1-6

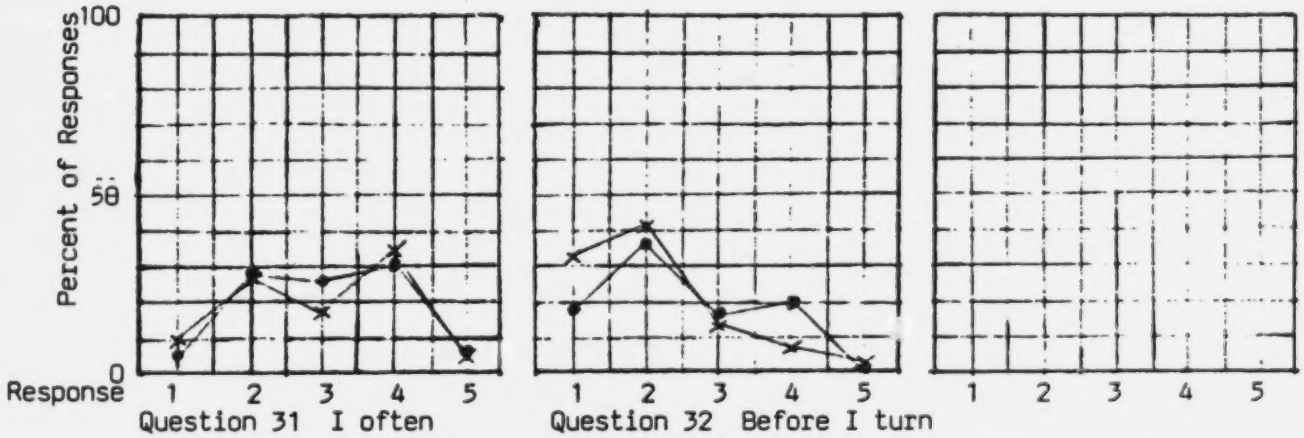
AN ENGLISH 110 COMPOSITION SURVEY:

MEASURED CHANGES

IN FRESHMAN WRITING APPREHENSION

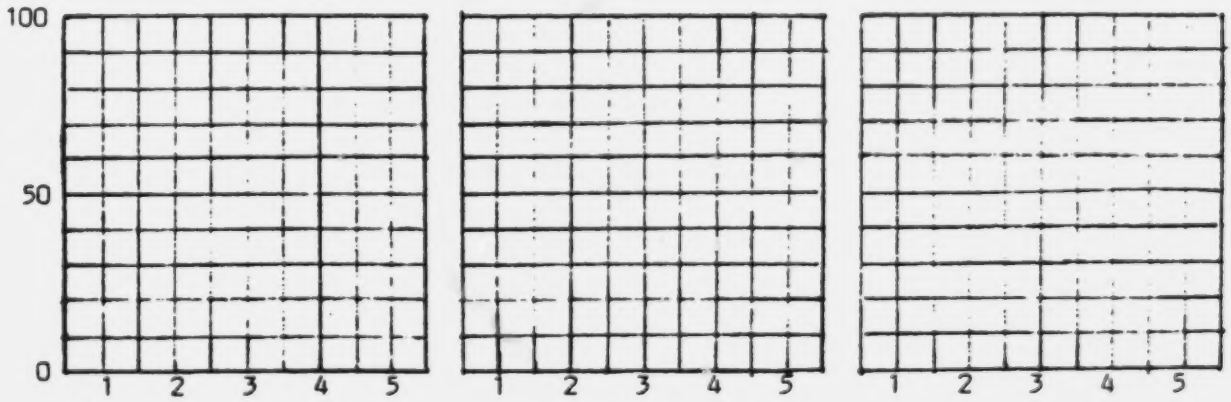
USING JOHN DALY'S WRITING APPREHENSION SCALE

JANUARY-MAY, 1985



Question 31 I often change topics when working on a writing assignment.

Question 32 Before I turn my composition in to be evaluated I generally ask someone else to read it.



The student indicated the degree to which each statement applied to him by circling whether he (1) strongly agreed, (2) agreed, (3) was uncertain, (4) disagreed, (5) strongly disagreed with the statement.

APPENDIX A

A SURVEY OF UMKC COMPOSITION INSTRUCTORS ON METHODS OF INSTRUCTION

A COMPILATION OF ANSWERS

Fourteen instructors responded to the following survey. Each marked descriptions 1-24 as it applied to him using the scale below.

always	frequently	occasionally	seldom	never	NA
A 110 UMKC INSTRUCTOR TO WHAT EXTENT DO YOU. . .					
1) teach Process in a step by step manner?					
11	2	-	-	-	-
2) discuss the recursive nature of writing?					
8	6	-	-	-	-
3) encourage your students to plan their writing?					
10	2	2	-	-	-
4) stress writing as problem solving?					
2	5	7	-	-	-
5) insist students write an outline for each paper?					
-	1	-	7	6	-
6) emphasize one step of the Process over another?					
-	3	6	3	1	1
7) stress discovery and invention in Process?					
7	5	2	-	-	-
8) emphasize grades?					
-	2	2	5	5	-
9) teach strategies for revision?					
5	7	2	-	-	-
10) compose at the blackboard?					
-	2	10	2	-	-
11) have students compose at the blackboard?					
-	1	-	6	7	-
12) have students keep reading journals?					
7	4	2	1	-	-

APPENDIX A:
A Survey of Composition Teachers con't.

	always	frequently	occasionally	seldom	never	NA
AS A 110 UMKC INSTRUCTOR TO WHAT EXTENT DO YOU. . .						
13) have students keep process journals?	2	3	2	3	3	1
14) use peer editing groups?	11	2	1	-	-	-
15) allow students to work at their own pace?	1	3	5	2	-	2
16) experience writing apprehension at the blackboard?	-	2	2	3	7	-
17) talk about your own writing apprehensions?	3	3	6	2	-	-
18) talk about your own writing experiences?	3	5	4	1	1	-
19) write with your students?	2	8	4	-	-	-
20) share your writing with your students?	1	4	8	1	-	-
21) grade students by the Handbook grading standards?	4	9	-	1	-	-
22) reward a student for taking risks in his writing?	4	6	4	-	-	-
23) grade the student's pre-writing and drafting as well as his final paper?	2	2	4	2	4	-
24) delay assigning grades to student papers (e.g. by having students submit a portfolio of their work at the end of the semester?	1	-	4	2	6	1

NOTES

[1]Daly and Wilson show an inverse relationship between math anxiety and writing apprehension.(Daly and Miller 327)

[2]In non-directive and client-centered therapy, according to Rogers, the counselor takes no responsibility for directing the outcome of the process. The client sets his own goals, the counselor guides him toward them. The view point allows the individual psychological independence and integrity. In directive therapy, one the other hand, the counselor sets the goals for the client since he is more able than the client. It is assumed that the client will cooperate and work toward the goals the counselor sets. The directive viewpoint finds the client conform to the counselor's authority.(Rogers Counseling 115-127)

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